

STAINED GLASS WINDOW SELF-GUIDED TOUR



A QUICK GUIDE TO THE SYMBOLIC COLOURS OF STAINED GLASS

RED is the colour of the fire of the Holy Spirit, of courage, self-sacrifice, martyrdom, the Passion of Jesus and all the warm impulses that belong to the greathearted everywhere. RED is the warm, active colour.

BLUE is the light of heaven; BLUE is the cool, contemplative colour, the perfect foil for red. BLUE is also symbolic of profound meditation, of enduring loyalty, of eternity. It is the colour of the Blessed Virgin Mary.

GOLD is the symbol of the divine, of the sun, of the goodness of God, of treasure in heaven. GOLD is the colour of spiritual achievement, of ripe harvests, of the good life; and, as it merges into golden browns and orange tans, it recalls the good treasures of the earth.

GREEN, uniting the 'wisdom' of blue with the 'wealth' of gold, symbolizes hope and victory over dullness and ignorance; GREEN symbolizes happiness and the gaiety we associate with springtime and youth.

WHITE is the colour of serenity and of peace, of purity and of the joy that belongs to the pure in heart; WHITE is the symbol of faith as well as of innocence.

VIOLET (or PURPLE), uniting the 'wisdom' and 'love' symbolized by blue and red, is the symbol of justice and of royalty. PURPLE also stands for suffering and mystery and was the glassman's colour for black, expressing negation, mourning, and death. When set forth with white, it stands for humility and purity.

Photos: Martin Knowles

This publication was produced by Christ Church Cathedral in August, 2005 and updated August 2017.

How To Use This Guide

Welcome to Christ Church Cathedral's self-directed stained glass window tour. Your journey through the stained glass legacy of this church can take as little as 15 minutes or as long as an hour depending on your pace and depth of study.

The earliest group of windows were installed and dedicated following the Cathedral's first major renovation in 1909 and the most recent window was dedicated in 2013. Many of the windows are memorials to those who fought and died in World War I and World War II.

Begin your tour at the main entrance (Burrard Street) and circle clockwise following this guide.

Please refer to the map at the back of the guide for window locations.



WINDOW 1:

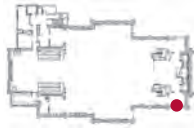
THE LIGHT OF THE WORLD

Robert McCausland Ltd. Toronto

In this window, located immediately to your right as you walk in the main entrance to the Cathedral, Jesus is shown as the light in the darkness of the world, and the colours were chosen to let in as much light as possible. Christ, as the Light and the bringer of Life, greets those entering the church. His hand, with the nail-print of the crucifixion, is raised



in blessing. The two extended fingers and thumb suggest the Holy Trinity. In the background we find Cypress trees, long associated with death and immortality; grapes represent the Blood of Christ; ivy is a symbol of eternal life.

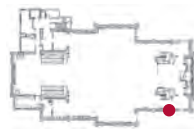


WINDOW 2: LOVE AND CHARITY

Robert McCausland Ltd. Toronto

A woman in the clothes of the wealthy hands a loaf of bread to a woman who appears to be of lesser economic stature. She is being fed both physically and spiritually. The standing woman is identified as a prophet of God by her fine clothing; the circle pin at her neck is a symbol of eternity. The green sash denotes Charity and regeneration of the

soul through good works. The hawthorn tree and the white rose are both symbolic of new Christian birth or the Nativity.

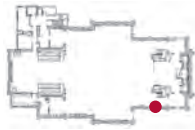


WINDOW 3: FAITH

Robert McCausland Ltd. Toronto

A woman holds a lamp in one hand and a staff in the other. Traditionally, the lamp is the sign of wisdom, or of the search for faith. Above her one of the two angels carries the crown of life, the reward for the faithful. The many flowers are all symbolic: lilies are a symbol of purity, virginity, the Virgin Mary and of Easter and the resurrection. Myrtle (green) from early times has been

a symbol of love and of Gentiles who became followers of Christ; the Glastonbury Thorn with white flowers, and the Christmas Rose, are symbols of Nativity and Messianic prophecy; the Mystic Rose indicates spiritual insight; the white daisy wreath is a 16th century symbol of innocence and adoration; the ivy means life eternal and indicates fidelity and immortality.



WINDOW 4: HOPE

Robert McCausland Ltd. Toronto

Mother Mary is depicted here as Hope. She holds an anchor, the traditional symbol of hope and steadfastness. Traditionally the Holy Mother is dressed in blue and white but in this rendering the artist has chosen as the prominent colour gold, commonly used to signify the divine. The staff, crossbar and circle are the ancient Egyptian Ankh, the symbol of life in the Middle

East for 4,000 years. All of this is rising out of the crescent moon, the symbol of the Virgin Mary, thus born of Mary. This is a symbol that was used on many of the catacombs of ancient Rome as a sign of hope and steadfastness. The facial characteristics of the figures in stained glass depictions are usually crafted to an ideal, they do not resemble anyone in particular. However, the face of the woman in this window looks like an actual person, perhaps someone the artist knew or drew from a photograph or portrait.

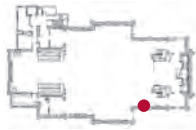


WINDOW 5: DAVID

Robert McCausland Ltd. Toronto

David was king of Israel 1,000 years before Christ and is the traditional author of the Psalms. Although King David is a figure from the Hebrew scriptures, the artist has pictured him here dressed as a New Testament priest. He wears a crown of kingship and has a halo representing unusual piety. He holds his hands in prayer and is surrounded by a laurel bush bearing orange berries

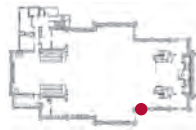
(victory and eternity), cypress trees (immortality) and lilies (symbols of Mary, whose lineage goes back to the tree of Jesse through David).



WINDOW 6: CHRIST AT THE DOOR

Robert McCausland Ltd. Toronto

Christ is robed as a bishop (bishop of souls). His left hand knocks gently at the door, he does not use the door knocker. His right hand holds the pastoral staff, signifying Christ as the Good Shepherd. The door represents our heart.



WINDOW 7: SAINT PAUL

Robert McCausland Ltd. Toronto

Saint Paul wrote letters to the early Christian communities across the Roman Empire and these letters are an integral part of the New Testament. The crest above St. Paul is the crest of the Diocese of New Westminster (Christ Church is the cathedral church of the Diocese of New Westminster). At the top of the crest is the Bishop's mitre, below is a shield with another mitre

between two mystic roses. Below this is the crest of St. Edward the Confessor, King of England and eleventh-century founder of Westminster Abbey, London. It features a gold cross in the Latin form with five martlets, on a blue field. The martlets represent doves and first appeared on Edward's crown. The Missionary Cross in the lower left hand corner represents Christianity spreading in all four directions. The "WA" in the centre stands for Women's Auxiliary, for this window was a gift to the parish of Christ Church, celebrating 50 years of the Women's Auxiliary.



WINDOW 8: THE CRUCIFIXION OF OUR LORD

Joseph Bell & Sons, Bristol, England

This imposing group of five windows is a single scene, dominated by the crucified Christ. This is one of the oldest windows in the Cathedral. Mrs. Lewis donated this window to the memory of her husband and the window was commissioned in 1911. The cost of production was \$1,100. Originally the window was intended to be the main chancel window as the church had just been remodeled and extended. The parish leadership were not happy with tone and imagery of the window which they felt was too Roman Catholic and did not want it in the church at all. One parishioner stood up at the meeting where the appropriateness of the window was being discussed and made an eloquent plea for interdenominational tolerance. The warden, Henry Cambie, suggested that the best solution would be to install the window in the West Transept where it remains to this day. The five windows were shipped from England in pieces in barrels of molasses.

The sky and earth are in darkness; as it approaches the ninth hour Christ cries out, “Eloi, Eloi lama sabachtani” (Mark 15.34) translated into English “My God, my God, why have you forsaken me?” Jesus is not

merely uttering a cry of despair but proclaiming that the words of scripture have been fulfilled. The women with halos are his mother, supported by John the disciple, Mary Cleopas and Mary Magdalene. In the crowd a soldier carries a banner bearing the letters S.P.Q.R.: Senatus Populusque Romanu, meaning “The Senate and the People of Rome”, the motto of the Roman Empire. The dice in the foreground are those used by the soldiers to gamble for Jesus’ robes. On the cross, the letters I.N.R.I.: Iesus Nazarenus, Rex Iudaeorum, Latin for Jesus of Nazareth, King of the Jews. The Crown of Thorns on Jesus’ head was placed by Roman soldiers as their way of crowning Him as king – a mockery crown. At the left and right, two thieves hang on their crosses. At the lower right, a soldier prepares to offer Jesus a bowl of sour wine. There are five spears depicted in the window which represent the five wounds Christ receives. In the fourth panel a Roman Centurion holds a laurel wreath, the symbol of victory. The gold shield is Rome the protector, the eagle as bird of prey is the Roman symbol of the conquerors. Six seraphim are holding shields bearing symbols of the Crucifixion: Christ’s seamless coat with dice, ladder with hyssop reed and spear, Palm of Victory, recalling his triumphant entry into Jerusalem on Palm Sunday, crown of Christ the King, pillar and whips of Christ’s scourging, and the nails used to crucify him. The letters IHS and IHC on either side of window are surmounted by radiant crowns. These letters are the first three letters of Ihsus, the name of Jesus in Greek. The ‘S’ and ‘C’ are variant forms in the Greek alphabet. The words along the border comprise the last line of the Apostles’ Creed.



WINDOW 9: SIR GALAHAD – WORLD WAR II

Robert McCausland Ltd. Toronto

In the legend of King Arthur, Sir Galahad is the pure Knight of the Round Table whose quest was for the Holy Grail, the cup used by Christ at the Last Supper, which some believed to have been brought to England by Joseph of



Arimathea and a group of early Christians escaping persecution in the Holy Land. His cloak clasp is a fleur-de-lis, symbol of the Virgin Mary; the buckler around his chest is a leather belt with buckle to hold his sword (God is often called the shield and buckler of his people): the sword, in the shape of a cross, in scripture often symbolizes war. The shield represents God, often referred to as a shield in scripture. The crest at the top of the window is of the Vancouver Regiment, the Seaforth Highlanders, whose motto is “Cuidi Ch’n Righ” in Gaelic: Help the King. The Cathedral is the regimental church of the Seaforth Highlanders and this window is a memorial to Major Vance who died in World War II.



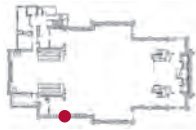
WINDOW 10: THE NURSE

Abbot & Co. Ltd., Lancaster, England



This window is dedicated to the Nursing Sisters of Vancouver in both War and Peace. At the top of this window is the crest of the Royal Canadian Army Medical Corps, and at the bottom right is the crest of the Vancouver General Hospital with the Maltese Cross. At the bottom left is the family crest of Major Skitt Matthews. Major Matthews was the City of Vancouver’s first archivist and this window is also a tribute to his wife who was a military nurse in World War II. The seven stars in the aureole represent the 7 gifts of the Holy Spirit, wisdom, understanding, counsel, courage, knowledge, piety and fear of the Lord; the stars all have 9 points signifying the 9 fruits of the Holy Spirit: love, joy, peace, long-suffering, gentleness, goodness, faith, meekness and temperance. The 3 Aureoles under Christ’s feet are symbolic of the Holy Trinity.

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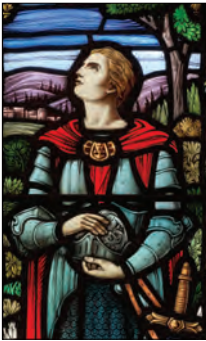


WINDOW 11: A REGIMENTAL TRIBUTE

Robert McCausland Ltd. Toronto

This window is a regimental tribute from the 102nd North British Columbians to one of their fallen comrades. The banner across the top of the window lists battles in which the regiment fought. Christ extends His hand in blessing over war graves, shown as crosses at his feet. Note the tree in the background that has been cut down before its

time. The poppies refer to Col. John McCrae's famous World War I poem, "In Flanders Fields," which made the poppy an enduring symbol of wartime and self-sacrifice. Above Christ's head are five peace doves.



WINDOW 12: THE CROWN OF LIFE

Robert McCausland Ltd. Toronto

Air Force Pilot Robert Alfred Wilson was 23 when he died somewhere over the Bay of Biscay off the north coast of Spain and west coast of France. His memory is expressed here in the image of a soldier in the service of Christ, fighting the powers of evil, and clothed in God's armour: the helmet of salvation, the mail coat of integrity, the leather buckler of

truth and the sword of the spirit. On the banner is the RCAF motto: PER ARDUA AD ASTRA, "Through hardships to the stars."



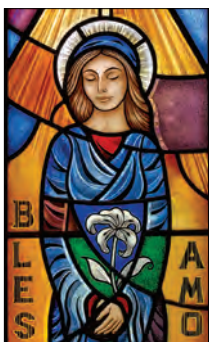
WINDOW 13: SAINT NICHOLAS

Abbot & Co. Ltd., Lancaster, England

Nicholas, the patron saint of sailors, was a bishop of Myra during the fourth century.

The extended hand is a symbol of father and creator; the ship is a symbol of the word of God; the anchor represents hope. Traditionally the three figures in Biblical dress at the bottom would be

looking out over Jerusalem. Here they are seated on the Stanley Park Seawall watching a ship steaming under the Lions Gate Bridge. This is how West Vancouver looked in 1955. There was one row of lights along Marine Drive. It is a fitting memorial to those members of the Royal Canadian Navy who gave their lives in World War II.

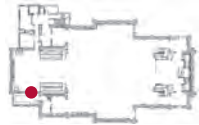


WINDOW 14: THE MARY WINDOW

*Thomas Mercer and Edward Schaefer
Victoria, BC, 2009*

The sun and moon are attributes of the Virgin Mary, the 'woman clothed with the sun and the moon under her feet' (Revelation 12:1). The sun is symbolic of Christ, 'the sun of righteousness', and the moon of the Archangel Gabriel, referencing the Annunciation. The three stars represent the Trinity. The earth appears

partially eclipsed by the moon, a symbol for the church feeding humankind with spiritual faith and offering shelter. Mary, in traditional blue, holds a white lily, a symbol of purity and of the Annunciation. The colour green cradles Mary's womb and suggests a chalice, the cup of salvation. The vine pattern references John 15:5, 'I am the vine'.

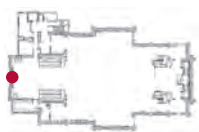


WINDOW 15: THE ARCHANGELS

Abbot & Co. Ltd., Lancaster, England

This double window in the west wall of the chancel shows Michael and Gabriel. On the right, Michael is portrayed as a warrior with a sword in his right hand. The dragon under his feet symbolizes victory over evil, and the scales in his left hand are to weigh the souls of the departed. Gabriel has a Crown on his head

surmounted by the star of the nativity, and he holds a Madonna lily, symbol of the Annunciation. The symbol on the shield is the monogram of the Blessed Virgin, and his blue cape colour is traditionally associated with the Virgin Mary.



WINDOW 16: THE CHANCEL WINDOWS

N.T. Lyon Co., Toronto

This window was given by Henry Cambie in loving memory of his wife Helen. Henry Cambie was the person most instrumental in founding Christ Church

and choosing Vancouver as the terminus of the Canadian Pacific Railway.

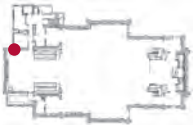
Panel 1: Jesus in the Temple. Mary and Joseph, seen in the middleground, have found Jesus in the Temple, arguing with the priests and rabbis.

Panel 2: The Last Supper. Christ sits at the head of the table, hand raised in blessing over the bread and wine. In the upper right hand corner, Judas Iscariot, having betrayed Jesus for 30 pieces of silver, is leaving with his bag of money. Judas is the only figure without a halo, a symbol of sanctity. The sanctuary lamp means God is present; the bread and wine are the sacred meal of Holy Communion. A jug holds water with which Christ washed his disciples' feet as a symbol of humility and servanthood.

Panel 3: The Ascension. In this tall central window, Christ is rising on a cloud with the radiance of heaven shining down on him. His robes are red, the colour of his Passion and divine power, green, triumph of life over death and white, the colour of the Ascension and Transfiguration. The fleur-de-lis on his robe represents the Trinity.

Panel 4: Christ and the Children. This is one of the best known scenes from the life of Christ. The translation of the scriptures in the time of King James that uses the word *suffer* is strange to the ears of the 21st century. In 17th century English *suffer* would be synonymous with *permit*.

Panel 5: The Nativity. The Holy Family is depicted here in the traditional and familiar nativity scene. Note Joseph's staff: according to legend, Zacharias, the high priest, was instructed by an angel to assemble the marriageable men at the temple and have them bring their staffs. The staffs were to be left overnight and a sign would be given as to which man was favoured by the Lord as a husband for the Virgin Mary. In this depiction the staff bears a blossom.



WINDOW 17: THE PRESENTATION OF CHRIST

Thomas Mercer and Edward Schaefer

According to Jewish custom, Mary and Joseph brought baby Jesus "to Jerusalem to present him to the Lord... and to offer a sacrifice... a pair of turtle doves, or two young pigeons." Simeon, an elderly and devout man, recognised the baby as the Messiah; took him in his arms and said,

"Lord, now lettest thou thy servant depart in peace... for mine eyes have seen thy salvation which thou hast prepared in the presence of all peoples, a light for revelation to the Gentiles, and for glory to thy people Israel." Luke 2:22-38. The window is given by Margery Kellett to the glory of God and in memory of Dr. John Robert Kellett, her husband, 1948 - 2008. Jack served with the Royal Army Medical Corps, 1937 - 1959.

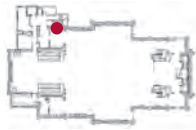


WINDOW 18: THE WOMAN AT THE WELL

Thomas Mercer and Edward Schaefer

This window was commissioned in memory of parishioner Jane Donegani-Short. The Samaritan woman is portrayed as strong and confident, having a discussion with Christ as an equal. Jesus sits having an open and heartfelt conversation with her, offering a fountain of 'eternal life' that was open to *everyone*. The sun figures prominently

at the top as traditionally, the story takes place at high noon. The plane tree on one side symbolizes thirst for knowledge and the charity of Jesus Christ, the oak tree opposite is a symbol of Christ. In the background on the left is Mount Gerizim – sacred to Samaritans and on the right is Mount Ebal, sacred to the Jews.



WINDOW 19 & 20: NAVAL WINDOWS

Thomas Mercer and Edward Schaefer

The port window quotation of Psalm 107:23 is bordered by the pitcher plant of Newfoundland and the oak leaf symbol of Londonderry, symbolizing the “Newfie-Derry” convoy run of WWII. At top, the 1944 badge of the Royal Canadian Navy. Three ship badges, top to bottom, are: HMCS Rainbow, Canada’s first naval vessel; HMCS Chilliwack, a corvette, and; HMCS Cape Breton, both built in North Vancouver.

The starboard window quotation of James 3:18, bordered by three golden spheres, symbol of St. Nicholas, a patron saint of sailors, and the signal hoist of “Bravo Zulu”, naval parlance for

“well done!” At top, the current badge of the Maritime Forces. The three ships, top to bottom, are: HMCS Protector; the HMCS Vancouver, and finally; HMCS Discovery, named after Capt. Vancouver’s ship.

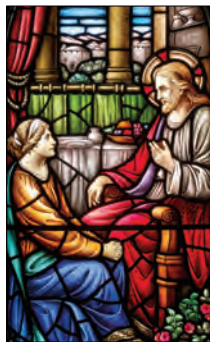


WINDOW 21: THE EARTH IS THE LORD'S

Robert McCausland Ltd. Toronto

A winged figure stands beside a cross-marked grave lined with white flowers. The six pairs of wings denotes the seraphim, one of the highest of the nine orders of angels. The gold crown above the angel is the crown of Christ the King, and the seven rays radiating from the crown are the mystic combined number rep-

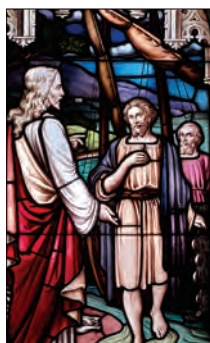
representing the Trinity (3) and the evangelists, Matthew, Mark, Luke and John (4), and thus a divine mission.



WINDOW 22: MARY OF BETHANY

Robert McCausland Ltd. Toronto

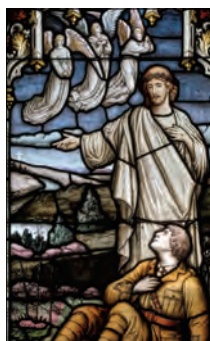
Jesus is visiting Bethany, a village on the east side of the Mount of Olives, near Jerusalem at the home of Lazarus, Mary and Martha. Mary sits at Jesus' feet and listens to the Word of the Lord.



WINDOW 23: ST ANDREW AND ST PETER

F. Louis Tait, Vancouver

This window is a memorial to a young soldier of the 196th Battalion, who lost his life in World War I. Jesus is shown with hands outstretched, calling his first disciples, Andrew, and Simon Peter. They are emerging from the waters of the Sea of Galilee with a catch of fish, reminding us that the disciples were called to be “fishers of people.” Saint Peter is robed in blue and brown, signs of truth and renunciation of the world. Saint Andrew is robed in violet; love and truth.

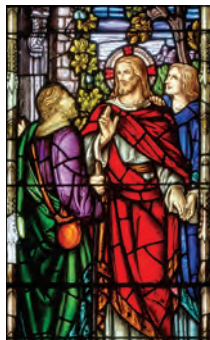


WINDOW 24: THE SOLDIER

N.T. Lyon Co., Toronto

This window is in memory of Lt. Harold Heber Owen, son of Cecil Owen, third rector of Christ Church, (1904-1919). Lt. Owen was killed in battle in 1916. It depicts a soldier in World War I battle dress. Christ has come to take him across the River of Life to his eternal home, signified by three angels and the distant radiant Latin Cross. The

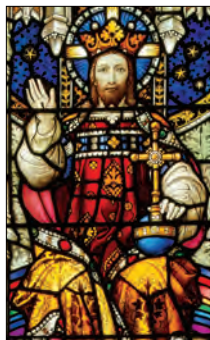
Reverend Cecil Owen was one of the most loved of Vancouver's citizens; for the rest of his career (1921-1947, he retired at age 81!) he was a hospital chaplain and was the primary force behind the founding of the World Wide Help Organization, Save the Children. At his funeral service in 1954 the crowds flowed out of Christ Church Cathedral onto the streets as thousands came to pay their respects.



After the crucifixion two disciples are walking to Emmaus, near Jerusalem. A stranger joins them, and it is only after the stranger accepts their invitation to share a meal that they realize he is Jesus. The six-winged seraphim holds a banner with the letters alpha and omega, the first and last letters of the Greek alphabet, signifying Christ is the beginning and the end. The seraphim at the bottom is holding a banner with the words "Abide with us"; above its head is the flame of the Holy Spirit.

WINDOW 25: ABIDE WITH US

*Clayton and Bell,
Buckinghamshire, England*



WINDOW 26: CHRIST THE KING

*Clayton and Bell,
Buckinghamshire, England*

This large central panel celebrates the reign of Christ, symbolized by his crown, the throne, cross, and globe. The cross and orb are known officially as "the Sovereignty." The serpent beneath his feet denotes triumph over evil. The Virgin Mary, Saint John, and Saint Peter, guardian of the Gate of Heaven, look up

at him from below. The rainbow is a token of God's covenant with humankind; the stars around Christ's head and the shafts of light under His feet represent the Holy Spirit; the cherubim represent divine wisdom.



WINDOW 27: THE RICH YOUNG RULER

Robert McCausland Ltd. Toronto

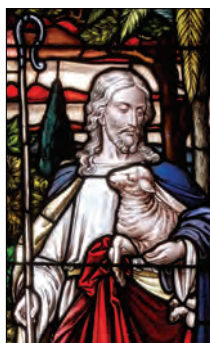
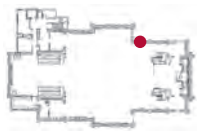
In this window, Christ is answering the question of a rich young man who, in his resplendent cloak, listens as Christ points to the poor behind him. A six-winged seraphim holds a banner with IHS, the first three letters of Ihsus, the name of Jesus in Greek.



WINDOW 28: THE SOWER

Robert McCausland Ltd. Toronto

The parable of the Sower is the story of one who went out to sow: some seed was eaten by birds; some seed fell on rocky ground and withered; some seed fell among the thistles and choked; some seed fell onto good soil where it bore fruit. The seed that falls onto good soil is like the person who hears the word and understands it.



WINDOW 29: THE GOOD SHEPHERD

F. Louis Tait, Vancouver

This is one of the two *Ceperly* windows. Grace and Henry Ceperly were members of the congregation and leaders of the parish in the early days of Christ Church. Grace and Henry were

very active in the community as supporters of the arts and children's charities. Their former home in Burnaby (an eastern suburb of Vancouver) functions as a venue for the Burnaby Museum.

One of the great images of Christ is that of the Good Shepherd. Here Christ holds a lamb, the rescued wanderer. He holds a shepherd's crook, a symbol of God's help. The cypress tree represents immortality; the palm trees, victory over death.



WINDOW 30: CHRIST THE LIGHT

*Clayton and Bell,
Buckinghamshire, England*

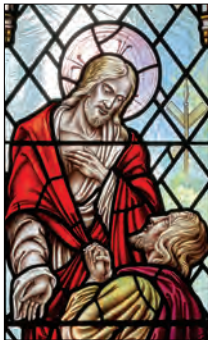
This is the second Ceperly window, and the only window in the Cathedral that is taken from another medium although a traditional version of this window was already in the church (Window #6). It is based on the first version of William Holman Hunt's famous painting, *The Light of the World*. This



painting was very well known in the early part of the 20th century. The colours of the original canvas were evanescent, they seemed to glow with a supernatural light. The painting caused such a stir that it was taken on tour and people would line up for hours to view the piece.

In the scene depicted, Christ knocks at the door of the human heart. Notice how overgrown it has become! Also there is no handle – it must be opened from the inside. The robe fastener is in three parts. To the right is the square breastplate of judgment of a High Priest, as described in the consecration of Aaron, brother of Moses, and the first Jewish High Priest (Exodus 28). It contains four rows each of three precious stones, representing the twelve tribes of Israel (although only three rows are visible in the window). To the left is a circle with thirteen precious stones, representing the heathen

priesthoods. In the centre is a set of gems in the shape of a cross, prefiguring Christ's sacrifice.



WINDOW 31: SAINT THOMAS

Abbot & Co. Ltd., Lancaster, England

Saint Thomas kneels before Christ, believing in his resurrection now that he has seen the wounds. Above Saint Thomas (doubting Thomas) is his symbol, a carpenter's square and a spear. It is said that he worked as a carpenter in India and built a church with his own hands. He was killed by a pagan's spear. The crest

at the top of the window is a gold crown of victory over sin and death, and a shield with a white background and red Chi (X) and Rho (P), the first two letters of the Greek word for Christ – Xpistoc. This window is unusual in that it has a clear glass background.



WINDOW 32: COME UNTO ME

Robert McCausland Ltd. Toronto

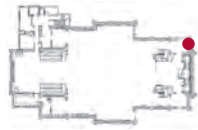
This is the representation of the great invitation of Christ to all humanity. Christ's pose is one of full acceptance, welcome and love.



WINDOW 33: THE VIRGIN AND SAINT ANNE

Not credited

Saint Anne, Mother of the Virgin Mary, is shown teaching the Scriptures to her daughter as an inspiration to all parents to educate their children. The Virgin Mary listens to all her mother teaches.



WINDOW 34: THY WILL BE DONE

Robert McCausland Ltd. Toronto

This window was installed in 1976. By the late 1960s the cost of upkeep and the relevance of an old stone church in a rapidly growing urban centre caused much concern to the clergy and congregation of Christ Church Cathedral. A plan was developed to demolish the building and build a high rise office tower on the lot. The next phase would be to construct a Cathedral church beneath the tower.

The majority of the congregation supported this course of action and the plan was approved at a special Vestry meeting in 1970. A group of parishioners who were passionately opposed to the plan began collecting and saving money. They were going to use the money to take legal action against the Trustees of the Cathedral. However, City Hall refused a re-development permit, and the building was designated a Class A Heritage site in the city of Vancouver. The group decided to use the money in the legal fund to purchase this window dedicated to Christ Church's founders.

Christ kneels in prayer in the garden of Gethsemane on the night of his betrayal and arrest. The rays of light are God's love shining down on him. In the background, Jerusalem, where crucifixion awaits Him, is across the Kidron Valley from Gethsemane. The olive tree represent the wood of the Cross.



WINDOW 35: TREE OF LIFE WINDOWS

Designed by Susan A Point, CM

Manufacturer: Studio One, Vancouver

The Tree of Life windows are a gift to the Cathedral by long-time parishioner Jean MacMillan Southam. The window was designed by Susan A. Point CM, a Coast Salish artist born in Alert Bay who lives on traditional Musqueam Territory.

The Tree of Life is the central element, with movement and shape of the the branches linking the five windows as one. The tree itself is shown from an elevated view-point, as if we are standing at the base looking up at the branches Everything is connected from the vantage point, the branches supporting the salmon and birds; illustrating the common thread linking everyone and everything. The artwork celebrates the beauty of the surrounding land and our enduring connection with it - a connection honoured and celebrated by the living Salish culture, and by many others who have chosen Vancouver as their home and as a place to visit. The colours reflect the mountains and ocean of the Pacific Northwest, emphasizing the importance of the landscape within our lives.

The sky, leaves and water are depicted using simple geometric and stylized leaf shapes, complementing the flower design of the tree of life. The leaf shape is strongly incorporated throughout the design, an inte-

gral element symbolizing 'the healing of nations'. The colour and flow of the windows reflect the link between all living things, and more importantly the connection between earth and heaven. The salmon are seen in the windows relate to Christ Church Cathedral's logo - the salmon being an important part of our 'tree of life' here on the Northwest Coast.

WINDOW 36: THREE OF CHRIST'S DISCIPLES

Designed by J.H. Dearle derived from previous designs by William Morris and Edward Burne-Jones
Manufacturer: Morris & Company, London, England



These windows are located in the vestibule on the lower level, at the office entrance off Burrard Street and were crafted by the famous William Morris company of London, England in 1905, and are extremely well known in stained glass and museum circles. They came to the Cathedral in 1985.



Saint James the Less. He is said to have been related to Christ, and he became the head of the Church in Jerusalem. He was believed to have been beaten to death with a fuller's bat (a cloth-making tool) after being thrown from the pinnacle of the temple. His usual emblem is a fuller's club.



Saint Andrew. He was the brother of Simon Peter, and as one of the Twelve, Andrew was admitted to the closest familiarity with Jesus during his public life; he was present at the Last Supper; beheld the risen Christ; witnessed the Ascension; and helped, amid threats and persecution, to establish the Faith in Palestine. Apart from his presence during the pivotal events

in Jesus' life, death and resurrection very little else is known about him. He most certainly went out and preached to the nations like the other disciples but no details are known except that it is generally agreed that he was crucified and that he was bound, not nailed, to the cross, in order to prolong his sufferings. The cross on which he suffered is commonly held to have been an X-shaped cross, now known as St. Andrew's Cross, though the evidence for this view seems to be no older than the fourteenth-century.



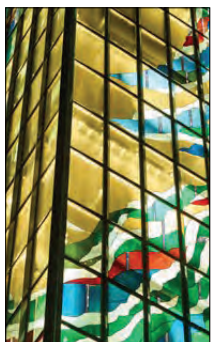
Saint Bartholomew. One of the first disciples of Jesus, and probably the person known as “Nathaniel” in St. John’s Gospel. After the crucifixion and resurrection he is thought to have taught Christianity in the part of the world now known as India where, it is said, he had a copy of the Gospel of St. Matthew in

Hebrew. Ancient tradition says that Bartholomew was skinned alive and crucified in Armenia where he was attempting to bring Christianity to that nation. His emblem, which he holds in his right hand in this depiction, is a flaying knife.

The Saint Bartholomew and Saint Andrew windows were bought by the Cathedral with a gift from a former parishioner in memory of his wife. The Saint James window is on loan from the Vancouver Museum. All three windows were repaired, releaded and combined in a wooden frame into the three-light window we see today. This repair and conservation was made possible by a gift from another parishioner. They were originally part of a series of six two-light windows in the church of St. John, Cloughfold, Rawtenstall, Lancashire and are commonly referred to as the “Cloughfold Glass.”

The three are typical of glass done after the deaths of William Morris (1896) and Edward Burne-Jones (1898); they are based on their cartoons with details simplified and the overall image softened and flattened. The St. Bartholomew image is derivative of an 1865 Morris design and the head in this depiction retains

the 1860's hair and beard style. In fact the face of St. Bartholomew looks very much like Morris himself. The St. Andrew figure is based on a series of four Edward Burne-Jones designs, the first one dating back to 1876, and the St. James the Less image is the fifth of five variations based on a Burne-Jones original 1875 design for the parish church at Coatbridge, Lancashire. In 1993 the windows were "borrowed" and sent on a trip across Canada where they were part of a major exhibit of Arts and Crafts by William Morris and his circle from Canadian Collections at the *Art Gallery Of Ontario* in Toronto.



WINDOW 37: WELCOMING LIGHT BELL SPIRE

Glass design by Sarah Hall

Manufacturer: Kitsilano Glass

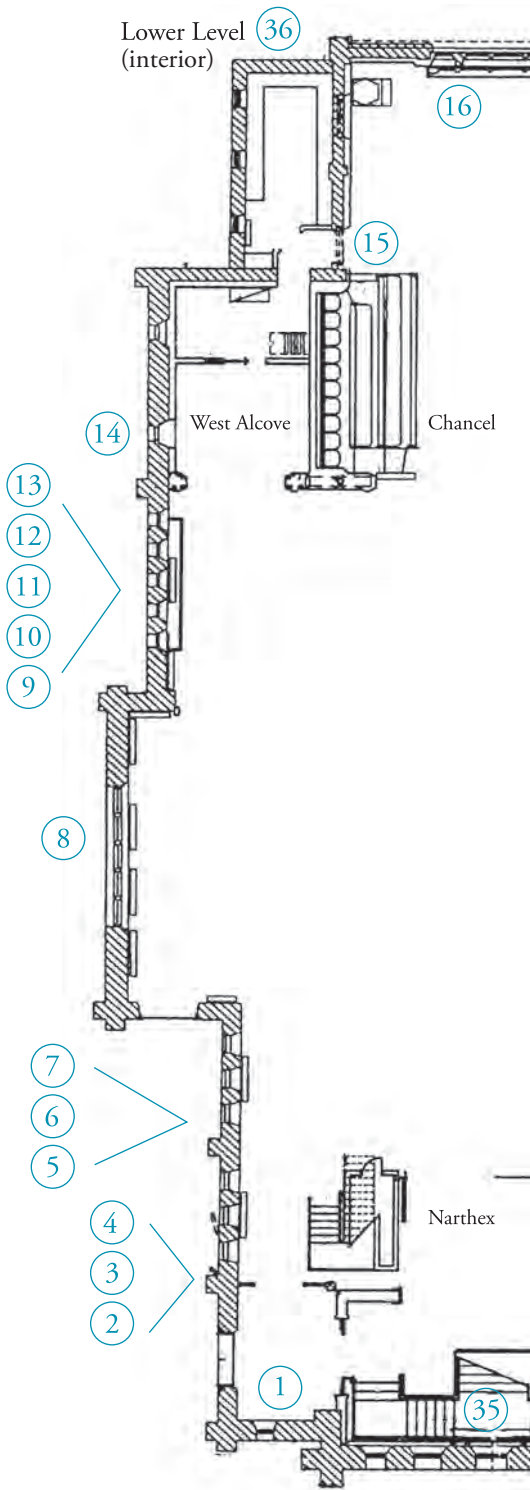
Glass manufacture: Glashutte Lamberts

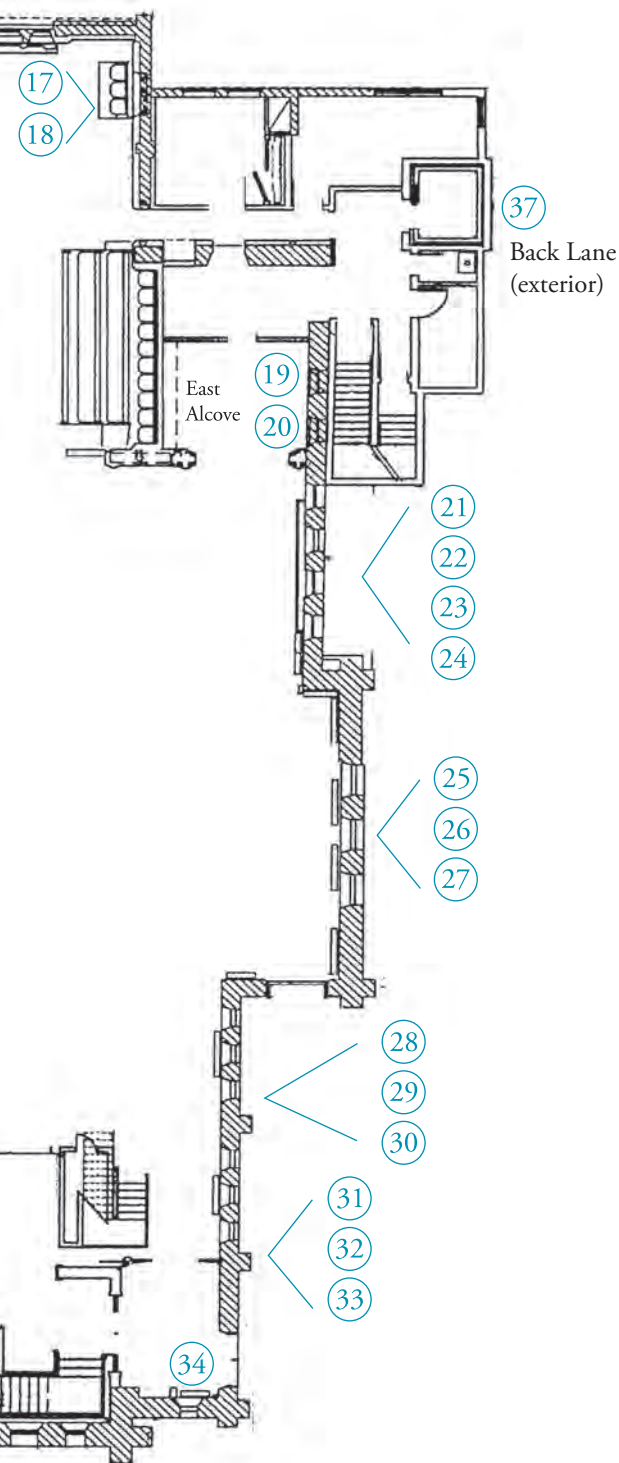
Artist Sarah Hall approached Christ Church Cathedral's bell spire as a living sculpture that holds in tension light, colour, sound, and movement. The spire positions the Cathedral as a "light on the hill," a point of hope and sanctuary for the Vancouver community, and an instrument for the healing of the nations.

Hall's design of twisting, bending, bursting flames, seas, mountains and trees resists the rigidity of the frame, promising to pour its generous movement and energy into the world. The bells are visible but remain somewhat mysterious, as Hall says, "like the islands in Howe Sound, drifting in and out of the mist."

Much of the glass was made by Glashutte Lamberts in Germany. Hall chose Opal Antique glass as it retains its colour in all light conditions. She chose Table Glass for other areas to allow a degree of transparency to the bells. Transparent and reflective dichroic glass is used in yet other areas to produce a shimmering effect of movement even on the rainiest days.

LOCATIONS OF STAINED GLASS WINDOWS







Since 1888 people have met on this site to worship God and witness to Christ's love for the world. This is a place of worship, sanctuary and celebration where differences are welcomed, outreach is encouraged, faith is nurtured and arts & culture are valued and supported.

We who gather at Christ Church Cathedral, having found our way here through heritage, chance or circumstance, choose to worship together. Coming from diverse places and bringing with us many rich traditions, in this place we listen for and act upon the universal call of Jesus Christ to a life lived in faith, hope and love. Into this family all are welcomed...

Thank you for purchasing this publication. Your donation to the ongoing ministry of Christ Church Cathedral is valued and appreciated. We hope you enjoyed your time here in this Cathedral Church, and it is our sincere wish that the words and images contained in this guide will greatly enhance your memory of this place.



CHRIST CHURCH CATHEDRAL

Open Doors, Open Hearts, Open Minds

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